

in this edition...

FAME IN LIVERPOOL

THE (NEW) HAMBURG EXPERIENCE

RICHARD LESTER SPEAKS

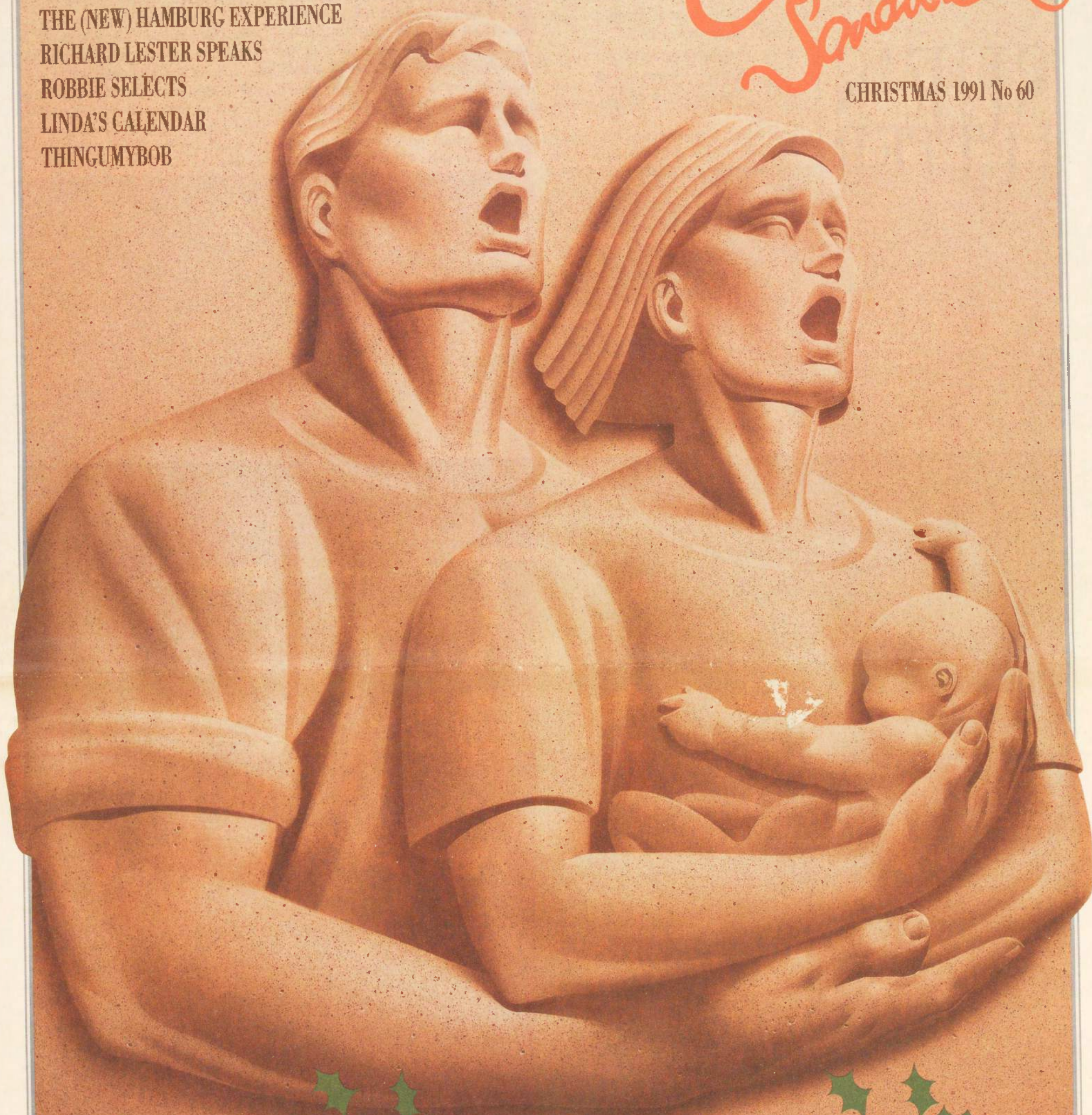
ROBBIE SELECTS

LINDA'S CALENDAR

THINGUMYBOB

Club Sandwich

CHRISTMAS 1991 No 60



NOEL NOEL

SUE'S LETTER

- 30/9 'The World You're Coming Into' (single)
- 30/9 *CHOBA B CCCP* (CD, cassette)
- 7/10 *Paul McCartney's Liverpool Oratorio*
(double-CD, double-cassette, double LP)
- 21/10 *Get Back* (VHS video)
- 28/10 *Paul McCartney's Liverpool Oratorio*
(VHS video, laserdisc on 9/12)
- 18/11 'Save The Child' (single)

Additionally, we were treated to a fascinating documentary on the making of the Oratorio, *Ghosts Of The Past*, screened by BBC1 on 4 October and on PBS in the USA on the 30th. A full concert film of the Oratorio will be shown on Channel 4 on 14 December (listen out that day, too, for a BBC radio special), and will also be shown in many other countries, so watch your local press for details.

Paul appeared on LWT's *Six O'Clock Live* on 18 October, while Kiri Te Kanawa guested with Carl Davis on BBC's *Wogan* on 9 October, on ITV's *Des O'Connor Tonight* on 30 October and on the BBC's *Children In Need* on 22 November. Not surprisingly, the Oratorio

entered the UK classical album chart at number one!

Linked to the release of *Get Back* we have a feature on its director Richard Lester (see LESTER THINKABOUT) and Geoff Baker's special account of the world premiere, *SHOELESS IN HAMBURG*.

SCHOOL DAYS follows Paul's involvement with turning his old Liverpool school into a centre for the performing arts, while *ROBBIE'S TWENTY* gives us a fascinating dip into the music likes and library of ace guitarist Mr McIntosh.

We continue our regular features with *BACKWARDS TRAVELLER*, which looks back to 1968, *MINING THE FILM & VIDEO ARCHIVE*, which deals with 'Hi Hi Hi' and 'Get Back', and we get a first-hand account from Linda of the McCartneys' concern with hunting "sports" in *AND IN THE GREEN CORNER*.

October saw a further four products in Linda's British range of Ross Young's foods: Country Pies, Spaghetti Bolognese-

style, Cauliflower and Cheese Bake, and Creamy Vegetable Wedges, all so tasty that you'll never miss meat.

Linda and Paul were present at the ANGUA World Food Fair in Cologne on 14 October, where it was announced that her range of non-meat dishes will be available in most major European countries by the end of 1992. Our postbag reflects a huge interest by you in Linda's products, so watch out for their launch in your country.

Finally, it remains for me only to point out what an easy time it will be for McCartney fans to buy presents *this* holiday season, for together with all the releases mentioned above, one must add *IT'S 92*, Linda's lovely new calendar.

Also, just in time to be included in a Christmas stocking, the *Get Back* video will be in North American shops on 18 December.

Have a Wonderful Christmastime, and A Happy New Year from all of us at the Sandwich.

Sue



PHOTO: GEOFF SWAINE

SHOELESS IN HAMBURG

GET BACK PREMIERES WITH A SCREAM

A Paul McCartney film premiere is no everyday event. Geoff Baker bears his sole, toes the line and socks it to *Sandwich* with his account of The (New) Hamburg Experience

PHOTOS: GUNTER ZINT



It's not often that you lose your shoe working for P & L.

I've lost my senses a few times. Lost consciousness once (Milan). I've lost control. I lose my patience (daily). There was even that one night in Rio when I thought there was some serious danger (hope) of losing my trousers. And there's a considerable body of opinion that I lost my marbles years ago. [*This isn't going to be one of your long, rambling 'theme' pieces, is it?* - Ed.]

Anyway, back to this shoe.

I lost it.

The left one. Black brogue, size eight, lace-up, \$100 a pair but pretty worthless as a right-foot solo act.

I was outside the Passage Kino - the cinema chosen for the European premiere of *Get Back* - at the time. Couldn't see the damn thing anywhere. This was on account of the fact that I'd also lost my spectacles.

I just stood there and silently prayed - please God, let me not hear the sound of breaking glass, please no-one tread on them. I would have asked, politely, "Excuse me, can you see a pair of specs...and a shoe?" but that would have been futile. No-one would have heard,

on account of the deafening roar of "WHAAAAAAAAA-PAUL-PAUL-YAAAAAAAAAAAAAAAAAAAAA-PAULI" from the screaming crowd of German fans who'd seconds earlier mobbed Macca and - in the process - bowled me and me specs 'n shoe over.

A cop went down as well. Knocked flat like a skittle. Big chap he was, but - splat - he ate the sidewalk as all attempts to hold back the baying throng waving autograph books were useless.

Welcome to Hamburg, home of hysteria.

"Is this where they invented the hamburger?" asked Linda.

Yep. The grand old Earl of Hamburg

invented it. Blame him.

It was also, *natürlich*, where the Beatles invented themselves. (Yes, I know it all began in Liverpool, but it was down in the Kaiserkeller, Indra, Star-Club 'n stuff where, during six-hour sets, they honed the act.) And consequently the Hamburgers like to celebrate this fact with what appears to be the local speciality - viz. near-rioting.

P, L, Robbie, Wix and Blair were in town to promote *Get Back* - Richard Lester's movie record of the World Tour (Part I).

"We'll have a little press conference," said Richard Ogden, managerially, "and a few interviews for TV, and

then Paul and Linda and the band can go to a reception for the movie."

Easy, right?

Nope. It was Nightmare On Elm Strasse.

The Macs were meant to arrive at the press conference quietly, slipping in around the back. This, however, proved improbable on account of the back strasse being *crammed* - and we are talking sardine-tin time here - with what appeared to be the entire teenage population of Germany.

Peep peep. Paul arrives. The Merc door opens and - WHAP, the arm-linked line of local security is broken asunder by the wildly-shrieking fans. Scuffle scuffle scuffle. Thumbs aloft. Paul grinning. Band lost in the mob. Where's Blair? Security sweating. Management losing 2lbs-per-second from stress. Scuffle scuffle scuffle scuffle. Elbow in the eye time. SLAM. Sigh. Relief. Got 'em in.

The little press conference was obviously lost in interpretation; unless you consider a battery of 49 photographers, 14 TV crews and 350 journalists to in any way qualify for littleness (as in the little Pacific Ocean, the little Sahara Desert, the little matter of the Gulf War, etc).



However, it did provide the vehicle for a certain left-handed quick-fire comic to exercise himself.

Nervous Press Conferencer: "Do you think your film will be succ... succ... succ... succ-success... succ- succ- success... successful?"

Macca: "I think it will be more successful than your question."

Clever-Dick Press Conferencer Hopelessly Failing In Attempt At Humour: "Do you wear a wig?"

Macca: "Yes, they're on sale in the foyer."

Optimistic Press Conferencer Who Doesn't Read His Cuttings: "Are the Beatles going to re-form?"

Macca: "That's an original question."

Thirty minutes later, we announce "Sorry, Paul's gotta go" and it's Cue

Craziness. The entire front eight rows of the Press rush the stage, knocking over microphones, glasses, tearing down commemorative posters, elbowing each other and us as they clamoured for autographs in a fashion remarkably similar to the frenzy that sharks thrash and gnash in those Jacques Cousteau documentaries.

Accommodatingly, Macca autographed his way through the shaking forest of albums, posters, CD sleeves and tour T-shirts that your average Euro rock writer appears to find essential tools of journalism, before a bewildered phalanx of local security - unused to such hysteria - rushed him out for a quick getaway.

Or not.

The Mercedes-Benz stretch limousine is capable of producing sufficient horsepower to belt it down an Autobahn at

150mph, ideal for quick getaways.

Macca's Merc, however, took two minutes to get from here..... to here (three inches); its 150mph belt slightly hampered by the 112 or so fans clinging to each wing.

Eventually, after a lot of barking in German, Paul, Linda and the Hamish-less band got to the Atlantic Kempinski for more interviews with hard-bitten journos who smoked to steady their shaking in The Presence.

Back into town again for what was glibly described on the day's itinerary as "a cocktail reception" at the cinema.

I know about receptions. Been to a ton of 'em. You stroll in, idly, grab a bit of cheese on a cracker, snatch a glass of vino collapse from any passing tray and

then mingle.

Not here, though. Here your nose was mingling with the wallpaper; crushed up against it by the invited great and good of Hamburg who - on spying Mr and Mrs Macca - all rush to their side of the room to gape (if we'd been aboard a ship at this point, the sudden rush to starboard would have capsized it).

"I think it would be good for Paul to meet some of the guests," says Richard. "Can you cherry-pick some and bring them over?"

"But Richard, it's packed. We can't move."

"Just bring some over."

"Sure, whatcha want us to do - pass them over our heads?"

"Hmmm. OK, what time is Paul due on air at Radio Hamburg?"



"Any time now."

"Let's go then."

GO: go, *v.i.* (going, pret. went, pp. gone). to move; to proceed; to depart; to be about to do; to circulate; to tend; to be guided.

Macca wasn't tending to be guided anywhere. Nor was he moving, proceeding or departing much. Let alone circulating. The anaconda grip of Hamburg's fascination was preventing that; at least until Richard led off with a neat demonstration of why his old school won all the inter-county rugby shields.

"Excuse me, fraulein, I work for Paul McCartney, pardon me while I scrum-mage..."

Five more minutes of mobbing later and Paul, Linda mit band are sitting

around a microphone inside sound-proofed Radio Hamburg while most of the strasse outside are beating on the curtained windows, mouthing for another look.

"Shall we open the blinds and let them see?" said Radio Hamburg, naively.

"Not if you want any glass left in those window frames, son."

Chat chat chat. Dedication dedication dedication. Anecdote anecdote (DJ: "Is it a responsibility being a star?") Macca: "If we turn up at a place like this and there's people cheering, that's great. If you turn up and there's no-one here, then *that's* a responsibility") and it's auf wiedersehen, Radio Hamburg, and back to the kino...

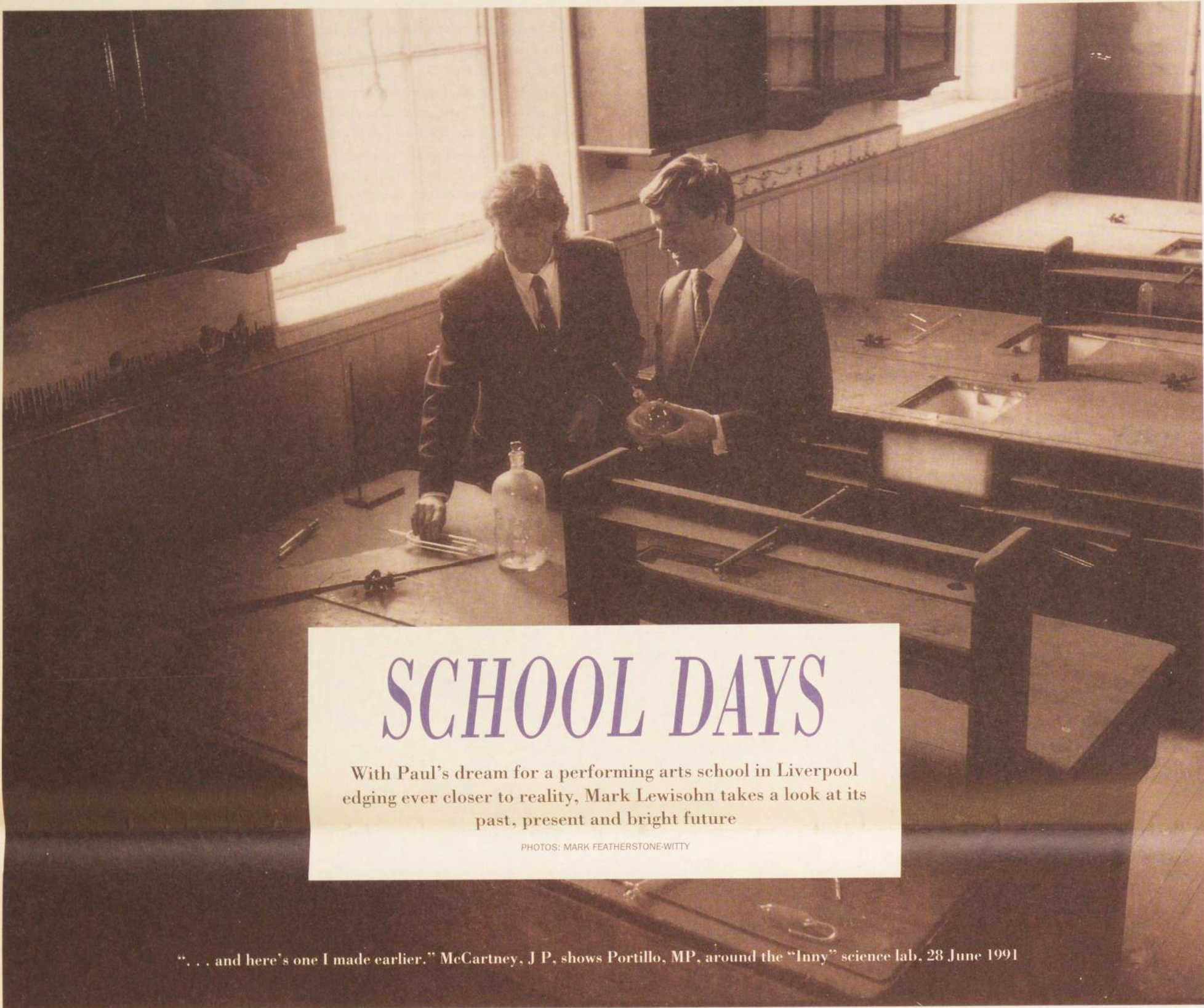
In which, in Screen Ein, 600 suited

and glad-ragged ticket-holders (adults, not raving teenies) stood and applauded Paul and his party for a full five minutes before *Get Back* even began.

Why is why the last word should fittingly go to Jake Eberts, executive producer of *Get Back*. Jake has been involved in movies since 1976. His films have received 60 Academy Award nominations and have won 26 Oscars, including four Best Picture awards. Among some you might have heard of are: *Chariots Of Fire*, *Gandhi*, *The Killing Fields*, *Driving Miss Daisy* and *Dances With Wolves*.

As the kino went dark and the opening titles rolled, Jake stood at the back and whispered: "Never - ever - in all my time in movies, have I seen scenes like this today. *Never.*"





SCHOOL DAYS

With Paul's dream for a performing arts school in Liverpool edging ever closer to reality, Mark Lewisohn takes a look at its past, present and bright future

PHOTOS: MARK FEATHERSTONE-WITTY

"... and here's one I made earlier." McCartney, J.P., shows Portillo, MP, around the "lunny" science lab. 28 June 1991

"Do you want fame?"

So enquired a bold headline in the *Liverpool Echo* in February 1989. Well, who would say no? The question introduced a letter Paul had written to the city's evening newspaper, openly addressed to the people of Merseyside, asking whether they'd be interested in the setting-up of a *Fame*-type school at Paul's alma mater, the Liverpool Institute.

"What do you think?" wrote the *Echo* alongside. "If you think Paul should support a *Fame* school phone 0077 554422. If you think he should not call 0077 554433."

The answer rang loud and clear. ("Ring-A-Ding Vote Backs Paul's Bid For Fame!") A total of 1745 Liverpudlians had called in expressing support, only 48 had opposed the idea. So the scheme was on. "Now the hard work begins," Paul responded. "Hundreds of meetings will be required to get this project off the ground."

And so they have, and so they continue, for beneath the talk of fame and fortune must come the inescapable series of feasibility studies and business plans that mark out the serious ventures from the fly-by-night. Paul's so-called *Fame* school is going to be done properly.

LIPA is what it's really called,

Liverpool Institute for Performing Arts, and the man behind the headlines, responsible on a day-to-day basis for making the dream come true, is 45-year-old Mark Featherstone-Witty. A Londoner by birth who presently spends five days a week in Liverpool - he's shortly to set up home there - Mark certainly has the ideal background: he launched *Face North*, an arts magazine for the north of England ("named after the Small Faces," he adds, proudly), has taught both English Lit and Language to A-level at comprehensive schools, taught English and drama at the long-established Italia Conti performing arts school in London, been principal of a tutorial college and owned others, represented the University of Durham at the National Student Drama Festival, and acted in an American film, *The Meal*, alongside Kellogg's heiress Dina Merrill. ("I played a gay hairdresser. When my US film professor saw it he said 'If it ever goes to Europe, don't get involved in any publicity!'".)

In 1980, Mark saw Alan Parker's famous film *Fame* at the Odeon in Leicester Square, London, and came out of the cinema seized with the idea of setting up such a performing arts school in Britain. "I basically found myself getting some managerial skills and wanted to do

something that I would really enjoy for the rest of my life. At first I thought that somebody else must be setting something up in this country, but no one was, so I wrote letters to over 200 people in the industry, looking for support. The first person who became a patron was Alan Parker and now we have about 40, from Joan Armatrading to Vangelis. George Martin was the most help - he really has been immensely supportive. Then another patron, Richard Branson, got in touch with the MP Kenneth Baker and that's how the recently-opened BRIT School in south London got started. I founded the Schools for Performing Arts Trust in 1985."

LIPA was formed in 1989 after the happy convergence of three plans: Paul's long-standing interest in his old school building, the SPA Trust's interest in starting schools, and Liverpool City Council's launch of an arts and culture policy to capitalise on the city's justifiable reputation as a home for talent.

Proving that out of adversity can come triumph, the school was first suggested to Paul by a Liverpool friend shortly after the Toxteth riots of 1981. The pal reasoned that a *Fame*-type school might encourage the local youth to expend their energies less fractiously. It was a good

idea, planted in the back of a fertile mind.

In August 1988, Paul returned to the Liverpool Institute to shoot a short film (as yet unseen) and was dismayed to see it not only otherwise closed (it was shut down in 1985) but sliding into disrepair. This should be the venue for the fame school, Paul concluded. "He had always said that if we ever turned our attention to Liverpool to let him know," says Featherstone-Witty. "So we got together."

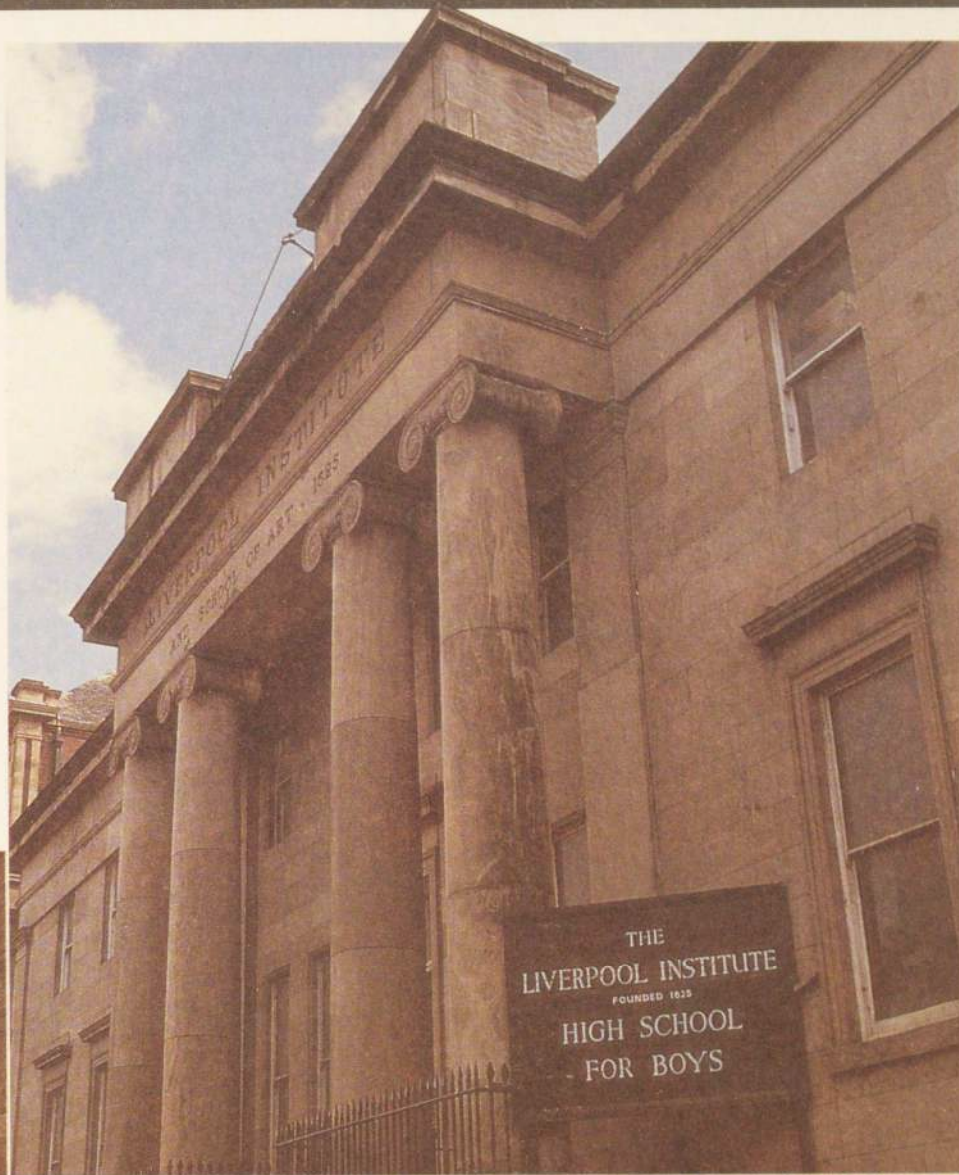
The feasibility study launched at last year's 'Let It Be Liverpool' gig, and the business plan just published, point to a venture firmly set on the road to success. "Our current thinking is that it will open for students in September 1994," says Mark. "We should reach our full complement of about 650 full-time students in 1997, and - depending on financing - will also take on part-time students, evening classes, correspondence courses, summer schools and maybe even something like the Open University. I don't think we'll stop developing until the year 2000."

Newspapers, naturally, have homed in on the *Fame* aspect, calling LIPA a project "to find pop stars". But it will go much further than this, embracing all forms of performing arts and attracting students aged from 18 to 80. Legal and financial

aspects of the entertainments business will also be taught, as will be coping with the emotional lifestyle of success and rejection. "These are the things that nobody seems to touch upon," says Mark, "and I'm anxious that our schools should open the students' eyes to what's beyond fame."

Paul is on-the-record as saying that he may host composing or guitar workshops when LIPA opens for business. But this is only one side of the story for he has also agreed to encourage other artists and colleagues to pass on *their* skills to students, and is 'lead patron', which means that he will contribute financially and also spearhead the £12m fundraising campaign.

In fact, Paul has already started doing so, and with immediate success. He appeared in a short video recently presented by Liverpool City Council in its bid for the £350m City Challenge scheme launched by the Department of the Environment, and Liverpool went on to



win a £38m share of this, to be used to regenerate the eastern part of the city, in which LIPA is located.

To back the bid further, Paul personally escorted the minister for inner cities, Michael Portillo MP, around the Institute a few hours before the Oratorio premiere, in June, pointing out places from the past and his hopes for the future and charming him with his (always said, now proven!) winning smile.

"The reaction to all of this in Liverpool is very warm," reports Mark Featherstone-Witty. "The people are very excited. They can't wait for the venture to start. It's going to be a very exciting time for all of us."

☛ Anyone wishing to become a Friend of LIPA and be kept informed of the latest developments should send a SAE to The Friends of LIPA, The Hahnemann Building, 42 Hope Street, Liverpool L1 9HW.



MINING THE FILM AND VIDEO ARCHIVE

We continue our exploration of
Paul's video vault

HI, HI, HI

Viewed today, the promo for Wings' 'Hi, Hi, Hi' comes across as another of those charmingly unpretentious clips from the early 1970s - before Queen's 'Bohemian Rhapsody' ushered in the hot-shot video age. Their single for Christmas 1972, this was the song that so upset the BBC and other broadcasters because of its alleged line about a "bodygun". (When one considers what gets past the censor these days, this seems quite ridiculous.)

Wings shot promos for 'Hi, Hi, Hi' and also for the other side of the single, 'C Moon' - promoted to the A-side because of the ban - at the Southampton studios of Southern Television (used merely as an independent venue, not because Southern was especially planning to programme them) on Saturday 25 November 1972.

Both were directed by Steve Turner, the award-winning director of the late-1960s BBC2 series *Colour Me Pop*.

Now working at Central Television, Turner has a clear memory of the shoot and how he came to be involved, for the first and only time, in Paul's career. "I had turned freelance, setting up my own Take One Productions company, when, out of the blue, I got a call saying that I'd been recommended...would I be interested in working with Paul, and could we meet? His office sent me an early version of 'C Moon' to listen to, which was bit different from the released take, and then I went along to meet him at Trident Studios, where Wings were doing some recording. We talked, he seemed happy with what I was suggesting, and we next met up at Southampton.

"Paul's a great ideas man and was wanting to change things as we went

along," Turner recalls, "which I was happy to do because his suggestions always fitted in. The only problem was, the studio was being refurbished so I had to sit in an outdoor outside-broadcast wagon rather than in the control room. Paul likes his directors to work with him on the floor but I couldn't because it took too long to go back and forth between the two places. Still, everyone was happy with the clips in the end."

Both promos were done to completion then and there - no post-production was necessary because they were shot on tape with three cameras, Turner cutting and mixing from one to another live. Paul left Southampton at the end of the afternoon with two video master tapes in his hand.

Ironically, these were then transferred to 16mm film for TV distribution. How times have changed.



GET BACK

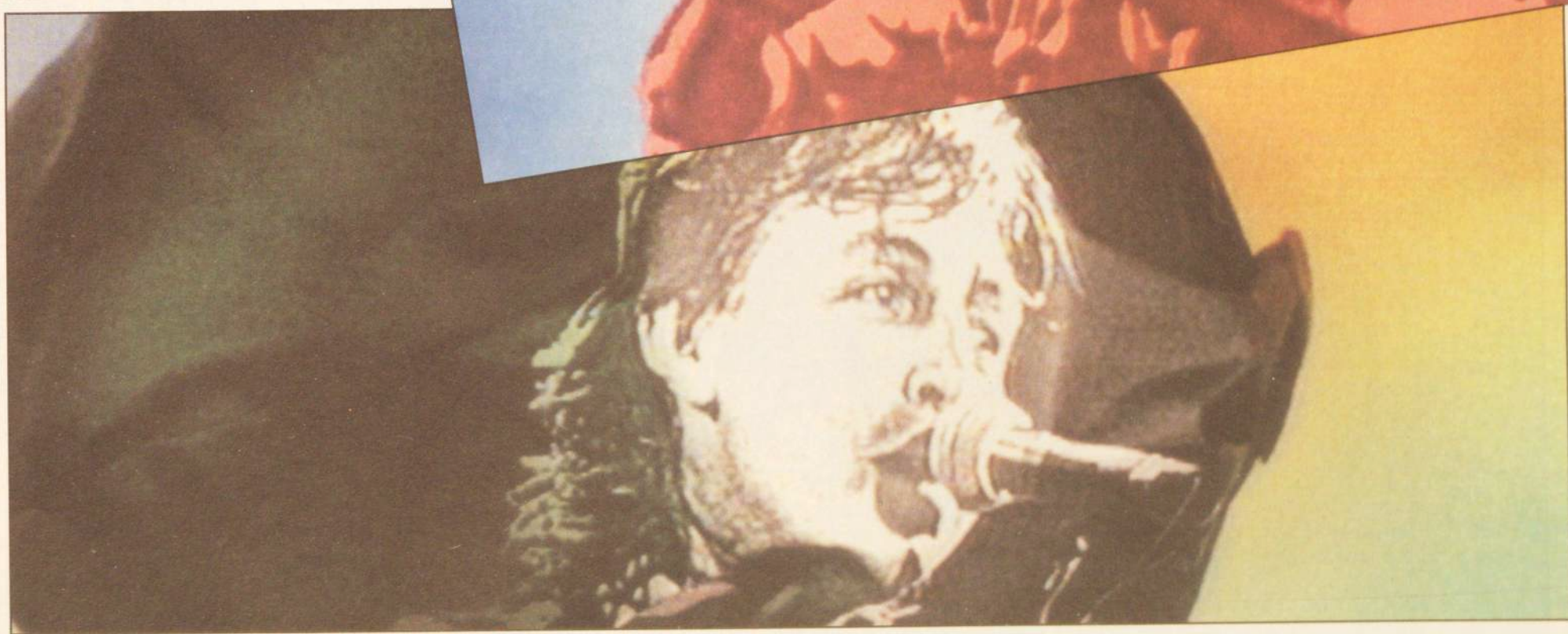
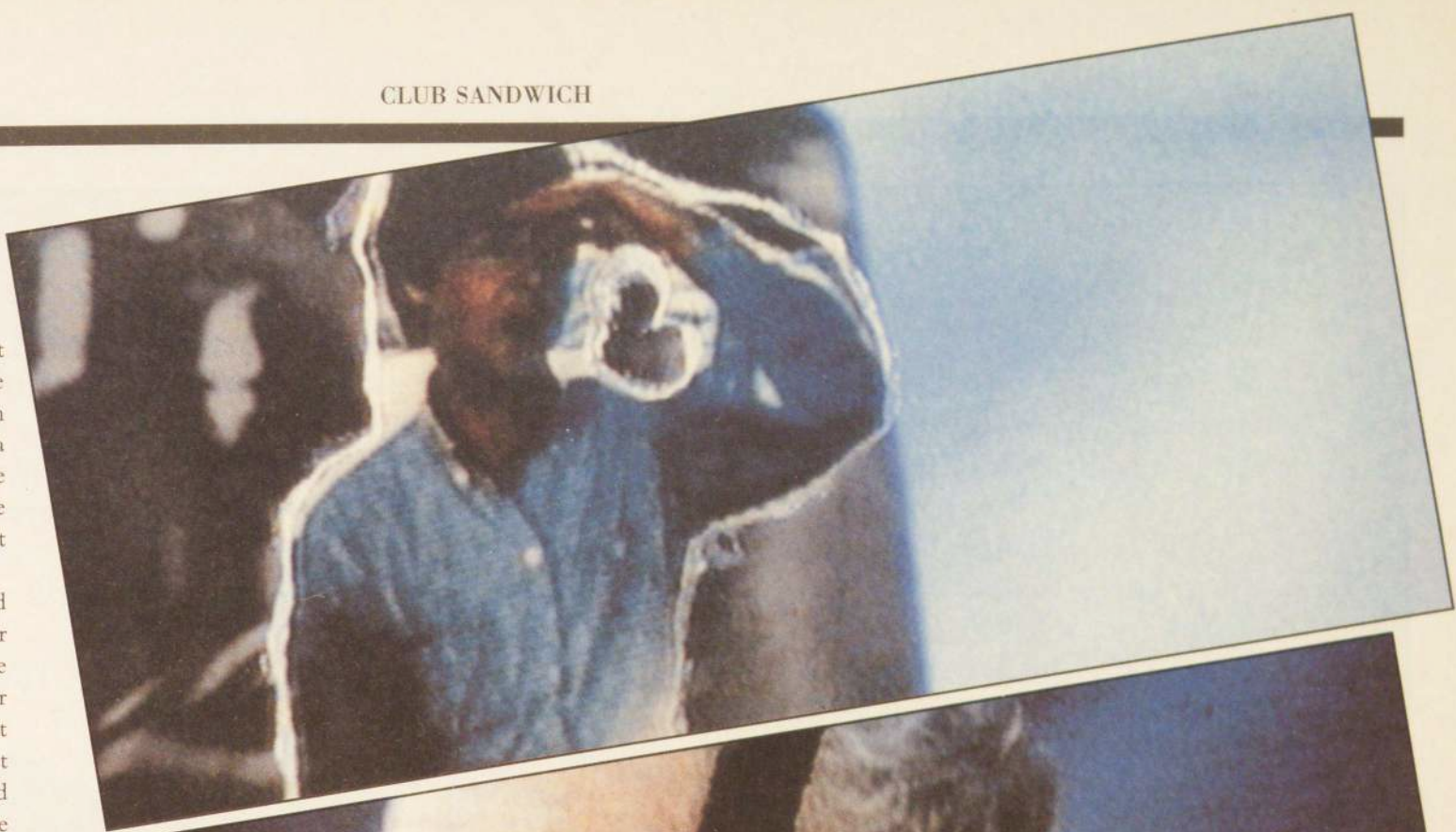
Proving the point that promos aren't *always* made to accompany a single, the 'Get Back' video you might have seen on your TV screen in the past few weeks is a recent Limelight Films production made to promote the new movie. But the degree of care, investment and enjoyment is typical of any McCartney promo.

A discussion between Paul, Richard Ogden and Andy Murray (working for MPL as marketing consultant) solicited the question "Who is the best video director in the country?" and the answer that sprang to their lips, and not for the first time, was Steve Barron. Steve produced the stunning promo for 'Pretty Little Head' five years ago (see CS43) and, fortunately, was able to squeeze this new assignment into a diary always crowded through a reputation garnered by such landmark promos as Human League's 'Don't You Want Me', Adam and the Ants' 'Ant Music', A-ha's 'Take On Me' and Dire Straits' 'Money For Nothing', as well as feature film projects (*Teenage Mutant Ninja Turtles*, to name but four!).

Steve got an exclusive preview of the *Get Back* movie, met with Paul to discuss ideas and then went away to whip up another eye-boggler, employing six animators and spending five weeks in the process. The end result, as one might expect, is so much more than an extract from the relevant part of the full-length film.

Steve lifted bits from the *entire* movie, condensing the feel of the 90-minutes down to a mere four, Macca and non-Macca material both, and cut-in hundreds of frame-by-frame digital effects using such means as "wrapping footage into a circle and photocopying it". (Technical jargon courtesy of Andy Murray.)

As if this wasn't already enough, the clip's soundtrack features an otherwise unreleased live version of 'Get Back'. The cut on *Tripping The Live Fantastic* is from Tokyo, March 1990. The promo video recording is four months more recent, from Philadelphia, newly mixed by Pete Henderson.



RELEVANT 2DRAWABACKWARDS TRAVELLER

It doesn't seem like 23 years since the launch of Apple Records, since that distinctive whole and sliced Granny Smith label first revolved on a turntable, but that's what it is, and this autumn has witnessed the start of a two-year worldwide re-release campaign by EMI, putting pretty much the label's entire output back onto the market for the first time in almost two decades - and in CD format too.

Paul was heavily involved in Apple's early releases, whether producing Mary Hopkin, encouraging James Taylor, writing for Badfinger, playing as session man or conducting the grand young Black Dyke Mills Band on a Bradford street.

To celebrate the new Apple harvest, and to anticipate the reissue of, um, 'Thingummybob', this Backwards Traveller scans back to Sunday 30 June 1968...

Beatle Paul, conducting Britain's champion brass band



In session... the big brass band with Beatle Paul McCartney conducting.

CAMERA COUPLE WEDDING

KEITH and Hilda Robinson had a deliciously happy wedding day at the weekend. Just like they did three months ago. They had a three-day wedding cake and a steamy hot car. Just like they did three months ago. Thirty guests turned up.

Neighbours shut down Eric Soccer school

AIRPORT MEN WARM ON PAY ERIC PLANT is a life-long football fan. So he was determined to teach his son the game. After school, Eric used to take nine-year-old Eric to the local football ground. But the neighbours were not happy. They said it was a nuisance. So they shut down the school.

The bandstand s



With Gaitheir Band conducting, Paul listens closely to the outdoor bandstand sound. After the recording, ANNE WEBSTER pours while Paul relaxes

Tea and talk of meditation

"Tea? Where's tea?" asked Paul McCartney in the lounge of the Victoria Hotel, Bradford, yesterday. He was sitting at a table with a tray of tea. He was looking at a book. He was reading about meditation.

Beatle Paul records, Graham Barker reports

There was something missing from the tape. It had been recorded but the sound needed was the "amp" of a brass band. In the end, Paul decided to go to the Bradford bandstand. He was there for a week. He was recording the band. He was recording the sound of the band. He was recording the sound of the band.



IT'S £5,000 PRIZE DAY IN PREMIUM BOND DRAW

Winners of £5,000 each in today's Premium Bonds draw are: [List of names and numbers]

Blow to Yorks TV plan

Television and the Yorkshire Television Company have announced that they will not be launching a new television service in Yorkshire.

Reproduced courtesy of the Telegraph & Argus Bradford

LESTER THINKABOUT

Film director Richard Lester projects some thoughts about
Get Back to Mark Lewisohn

"No matter what films I make or what service I do for the community, when I die the placards will read 'Beatles Director In Death Drama'." So acknowledged Richard Lester in 1970, simultaneously underlining the sense of realism, and at the same time surrealism, that has so distinguished his cinematic work over 32 years, whether *The Running, Jumping & Standing Still Film* or *It's Trad, Dad*, whether *A Hard Day's Night*, *Help!* or *The Knack*, whether *The Three Musketeers* or *Superman II*. Richard Lester makes damn good films.

His latest, as we all know, is *Get Back*, the motion picture (and now video) of the World Tour, and it was the natural successor to his (literally) widely applauded triple-screen film that preceded the band on stage at each concert. Speaking to CS in his office at Twickenham Film Studios, the west of London complex where he has kept an office since 1963, Lester began by remembering how that brief film came about.

"Paul called up and said that he wanted something to act as a warm-up, ten minutes of 'First there was the Beatles, then there was Wings and now there's now', and said that they had this great screen that's 20x80 [feet] to project onto. And then he went away for a month and I was left, more or less, to my own devices, choosing the songs, based on a chronological thing. It was only when I put the phone down that I realised that we were in terrible trouble because 20x80 is only half of Cinemascope. But in drawing it - I got my daughter, who is a good draughtsman, to do it - it came out that it's three TV sizes of 20x27. In this way we could make the shape fill up with images, so the three-screen idea came out of that."

The film was universally well-received, except, perhaps, for some criticism that it pondered too long on bloody images from the Vietnam War, at odds with the joyous environment of a McCartney concert. Lester would disagree. "I talked to as many people as possible and asked them what images they remembered from the past 25 years, and 90 per cent of what they chose were violent images: either disasters, images of war, images of confrontation or of people that were in the news because of some form of violence. So I thought it was fairly correctly balanced. Even in the 90-minutes of *Get Back* there's only six minutes of non-McCartney concert footage. That's a very, very small amount."

At a private preview of the three-screen production, Paul himself felt the balance of material almost right. "He asked for two shots to be removed because they were personally disturbing to him, and said that I should have a few more jokes, which I then found and put in. That was all."

Travelling around the world shooting *Get Back* enabled Lester to observe how the film was appreciated. "I loved seeing it with big audiences and getting a big reaction," he enthuses. "I normally see my films at the Richmond Odeon, and if there are five people there and one of

them coughs I think I've had a wonderful response. But to look at the short film with almost 200,000 people in the Maracana Stadium, responding to one image after another, was an experience that most film directors could never have."

Richard Lester never expected to work with any of the Beatles again. Having directed *A Hard Day's Night* in 1964, *Help!* in 1965 and *How I Won The War* in 1966/7 (in which John Lennon had a role), he considered himself as lucky as he was going to get, packaged up his memories and went about attaching other

after three performances, Lester so enjoyed the experience that, on graduation, he convinced CBS to take him on as a stage hand. "In those early days of US television one could progress quite quickly if one was aggressive enough, so I went from stage hand to floor manager to assistant director to director very quickly and ended up making a live TV western, half an hour a day, five days a week."

Richard Lester left America in 1954 and travelled around Europe until landing in England in May 1955, just in time - coincidentally - for the launch of ITV.

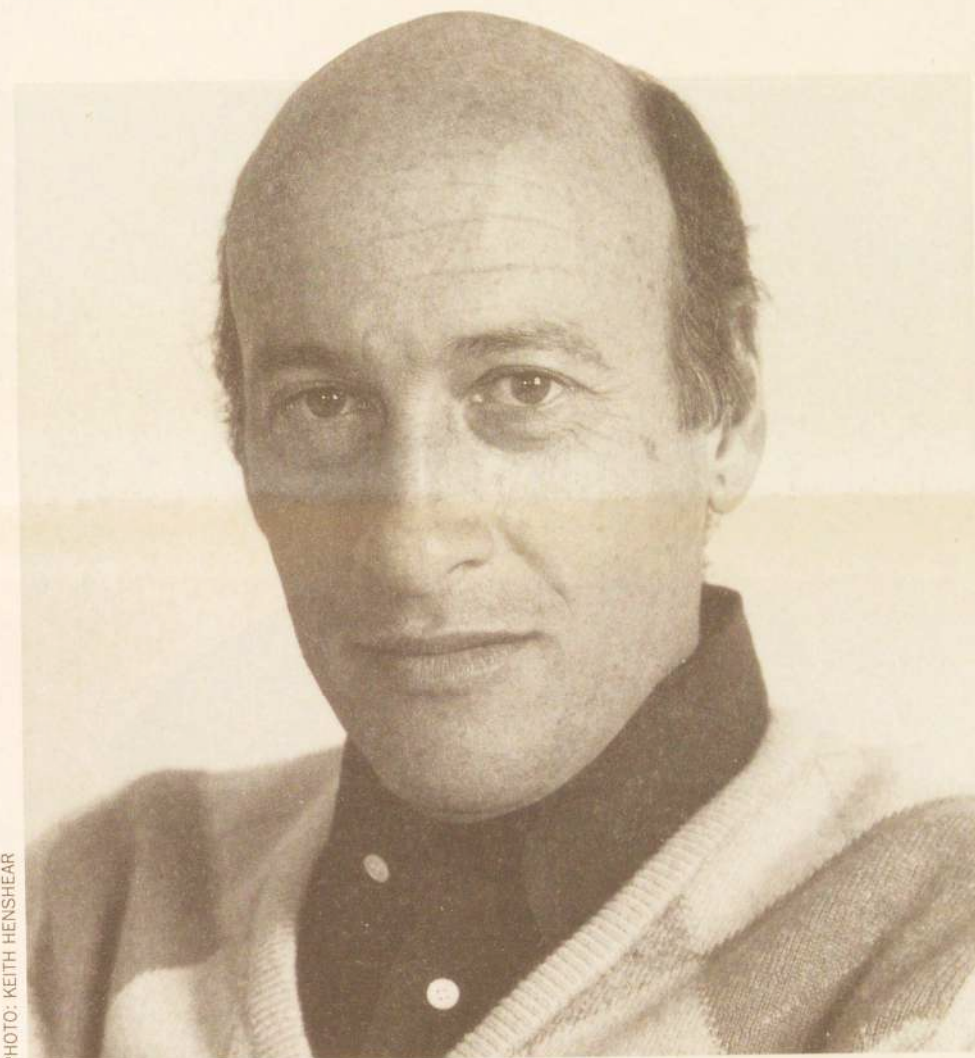


PHOTO: KEITH HENSHEAR

great movies to his credit. "When they set out to do *Magical Mystery Tour* I said that they had absolutely earned the right to make their own films, without the interference of other people," he recalls. "Working with the Beatles had been like Andy Warhol's 'Famous For 15 Minutes' statement: we were all the Fifth Beatle for 15 minutes...and I still cherish a letter I received at the time which said 'Dear Mr Lester. You're much sexier than those other four.'"

Born in Philadelphia in 1932 - his family originates from Northern Ireland - Richard Lester was an exceedingly bright youngster who entered the University of Pennsylvania at 15 and graduated with a degree at 19. While there he joined a cool-jazz vocal group - called Vocal Group, "We thought we were very avant-garde, and I suppose for 1950 we probably were" - who that same year were hired by the local CBS TV station for a show. Though they were fired for incompetence

He soon landed a job at Associated-Rediffusion where he directed *Downbeat*, the first jazz show for commercial television, and quickly fell in with the Goons, making three live TV series with them (the word Goon was BBC copyright so they were called *Idiot Weekly*, *Price 2d*; *A Show Called Fred*; and *Son Of Fred*) and these led to *The Running, Jumping & Standing Still Film*, Lester's cinematic debut. Just as record producer George Martin was an associate of the Goons, so then was Richard Lester, and anyone who'd worked with Peter Sellers and Spike Milligan was AOK in the Beatles' eyes. "*Running, Jumping* made me acceptable to them," says Lester, "that and the fact that almost anything I had worked on had a kind of low-grade surrealism about it."

Despite this, *Get Back* is played relatively straight. "I felt that Paul had had so much exposure in a documentary fashion that one didn't want any 'backstage with

the band' sequences, chatting to the stagehands, getting on board the corporate jet, and the why-I-do-what-I-do interviews. Masses of ideas were thrown around: I spent a good year trying to think of all the possible ways of approaching this material, and certainly felt that the MTV style of fast-cutting, multi-layered images, shooting on High Definition would not hold up over a 90-minute period, but that really a straightforward, old-fashioned approach to film-making seemed to be the only way.

"I chose instead to capture this sense of nostalgia - almost that feeling of 'Do you remember the first time we heard this song?' - and that it was a kind of inter-cut love affair with audiences throughout the world, and the band. I tried to show the emotional relationship that the band has for each other, the good spirit that's there, and the respect for the audience and the love that the audience has for Paul. It's an almost impossible task to make a concert film that satisfies everyone: the die-hard fans, the people that have been to the concerts and want a reminder, and also your straightforward cinemagoer who may not be a musical fan. Who do you please and how do you do it? That was the problem."

Well, it was one of the problems, for the technical aspects of the film were a veritable nightmare. Not only was it compiled from video, 8mm, 16mm and 35mm but Lester and his team had to separately sync up the picture to every consonant sung in the soundtrack. Even with access to the full set of the 32-track concert recordings, it was a painstaking process. Cutting and syncing consequently took a full year to undertake. Paul was involved in the editing process frame-by-frame, shot-by-shot, Lester never passing anything into its final stage without putting it up on the screen with its alternatives and discussing them with Paul. It was a genuine collaboration.

"We were inclined to use three cameras most of the time, sometimes four," says Lester, "and I used cameramen that I had known from over the years, some who'd even been involved in *A Hard Day's Night* and *Help!*, so they knew what I wanted. I wanted to get a sense that everything was changing, that the audience was sometimes Brazilian, sometimes Japanese, the sense that it was a continuing process. We were never on stage, and so couldn't get certain angles, because we were told that we couldn't ever be in the way of any punter who'd paid money to see the show. So sometimes we'd be right back at the sound console with very long lenses."

Richard Lester makes no bones about having grabbed the *Get Back* opportunity before it went elsewhere. "Whether I was the right person or the wrong person to do it, I just wanted to be involved. Sixty years of age or not, I didn't want anybody else to get their hands on it. Every time the band came on and started to play *I felt good*, and the experience of wandering around in front of those speakers at all of those concerts in all of those countries was just marvellous."

"I'm not really a collector, I just know what I like," insists Robbie, about to outline the which, whys and wherefores of his favourite music. "I suppose I've only got about a thousand albums..."

The McIntosh LP collection is sorted alphabetically by artist, and it's regularly plundered for cassettes, compiled for himself and for other people's pleasure. And now the collection's being supplemented by an fast-increasing cache of compact discs. "Getting a CD player was like getting my first stereo," laughs Robbie. "I went straight out and got *Sgt Pepper*, reading the new liner notes and listening to it all over again."

Enthusiastically responding to our request for his Top 20, yet almost in pain over the tracks that only just fail to make the cut, here's Robbie list - in alphabetical not merit order. (That would be asking the impossible.)

The Beach Boys - 'Darlin''

This has always been a favourite of mine. It's superb - what else can you say? Funnily enough, the album that it's on, *Wild Honey*, is not that typical - all stripped down and R&B. 'Break Away' from the album *20/20* is great too.

The Beatles - 'Fixing A Hole'

'Fixing A Hole' was always one of my favourites - Paul's bass on this track is great. I was ten when *Sgt Pepper* came out but I was totally into the Beatles. The first album I got was *A Hard Day's Night*, when I was seven. I've always thought that George is a great guitarist; his Beatles stuff was inspired.

My eldest sister went to see the Beatles at Wimbledon Palais in December 1963, at their fan club meeting. They stood behind a bar and all the girls filed along, shaking their hands. My sister was one of them, she was about 15 then, and she brought me back a plastic guitar-shaped badge with a picture of George on it. Then when we played at Wembley on the World Tour I took her along and she talked to Paul for 15/20 minutes. That was particularly satisfying for me, because it had gone full circle. She bought me the plastic guitar, I took her to meet Paul.

Chuck Berry - 'Let It Rock'

It's just such a great song. Chuck wrote reams and reams of lyrics and they just trip off the tongue, they're so rhythmic. Though there's an art to writing lyrics he could actually write anything because his phrasing was superb. There's also a rare Berry track called 'It Wasn't Me' that's worth looking out for - again, fantastic lyrics.

The Bonzo Dog Band - *The Doughnut In Granny's Greenhouse*

I could choose anything from this album. It's amazing the number of younger people I know who've never heard the Bonzos. I've got all their stuff and I'm absolutely bonkers about them. It's all so brilliantly funny - I still listen to their records and wish that I'd written them.

Eddie Cochran - 'C'mon Everybody'

I love all of his singles - 'Twenty Flight Rock', 'Something Else', 'Summertime Blues', 'Hallelujah I Love Her So', 'Cut Across Shorty', but 'C'mon Everybody' is just the best. He played all the instruments except for the bass, he even played the drums. I think that had he not died Cochran might have even surpassed Presley. He was a great singer, great looking and a really good guitar player for his age - he was only 21 when he died.

Ry Cooder - 'FDR In Trinidad'

This is about Franklin D Roosevelt's visit to Trinidad and must have been written around that time. It's on Cooder's *Into The Purple Valley*. He has such an amazing knowledge of all types of American music but he's not like a copyist, he just picks up the attitudes and plays what's right for the song. I like almost everything he does, he's such a hero.

Bob Dylan - 'Ring Them Bells'

This is from Bob Dylan's recent *Oh Mercy*

album. I've always liked Dylan - who hasn't? 'Ring Them Bells' has great lyrics and he plays some lovely piano on it, brilliant.

Jimi Hendrix - 'Bleeding Heart'

Everybody associates Jimi with rock, with psychedelia, with setting fire to his guitar, but he was such a great blues player too. There's an album recorded at the Royal Albert Hall in February 1969, when he made the *Experience* film, and it has a live version of 'Bleeding Heart' quite different from the *War Heroes* studio version. Quite phenomenal blues playing, such a perfect touch. Just superb.

Albert King -

Live Wire/Blues Power

I just went out and got this again on CD but I don't know which track to pick - it's Albert King's definitive album and really superb, he gets such a lovely tone from his Flying V. He had a very young guitarist called Son Seals who was actually playing drums and I met and played with him when I was last in Chicago.

Freddie King - 'I'm Ready'

It's a Muddy Waters song, from King's album *Texas Cannonball*, and it's got probably the most aggressive guitar solo that I've ever heard, it's absolutely fantastic and so intense. He got a lot of his style from Lightnin' Hopkins and he used a Gibson 345 through a Fender amp with a metal finger-pick on his index finger and another metal pick on his thumb.

Little Feat -

'Long Distance Love'

This is on *The Last Record Album* - I just love this, it's so concise and moving. Lowell George was just so great; I was mortified when he died, even though we all knew it was coming. And I don't think Little Feat were ever the same again because although they were all great musicians they lacked Lowell's humour.

Curtis Mayfield - 'So In Love'

This is from his 1975 Civil Rights album *There's No Place Like America Today*, which met with great Press disapproval at the time. 'So In Love' has some of the nicest sounding brass I've ever heard on a record, a lovely arrangement, absolutely beautiful.

Joni Mitchell - 'Help Me'

I really love Joni, and so does my wife. She's retained so much credibility and moved through all these different styles, always experimenting and never looking stupid. She really is one of the goddesses. 'Help Me', off *Court And Spark*, is wonderful, with Tom Scott and the LA Express supplying the backing.

Randy Newman - 'Marie'

This is from *Good Old Boys*. A lot of people don't like him, they think he's too serious because he always sings in the first-person and therefore might mean some of the outrageous things he's saying. But I think that he's great - his songs are wonderful and he does his own string arrangements too.

ROBBIE'S TWENTY

...well, actually, he's 34, but there's the music of generations crammed into that wise guitarist's head. In conversation with Mark Lewisohn, Robbie McIntosh reels off 20 favourites from his collection.

PHOTOS: KIM KNOTT



**NRBQ -
NRBQ At Yankee Stadium**

I could choose anything from this album. They're probably my favourite band of all time, playing songs in all different styles but always with the right attitude and a lot of humour. They're whizzo musicians, phenomenal players.

Geoff Baker and Wix arranged for them to come and see us in Chicago, as a surprise for me, and they're huge McCartney fans. They couldn't believe that they'd met Paul, and were as in awe of him as I was of them.

The Pretenders - 'Kid'

Jimmy Scott - James Honeyman-Scott as he was known - was a mate of mine, and the guitar solo on 'Kid' just proves that he was up there with the best. I knew him before he joined the Pretenders and spoke to him the day before he died because he wanted me to augment the band. Then, after he died, I was asked to replace him. Chrissie's such a great and inspired song-

writer, too - I recently worked with her again on her new album.

Django Reinhardt - 'Daphne'

He was the greatest guitarist and nobody's even come close to his playing. He proves that if the music's in your head somehow you will get it out; if the inspiration's there, it will come out, even if you can use only two fingers. He would have played with his nose if he had to.

Otis Rush - 'Jump Sister Bessie'

This has one of my all-time favourite guitar solos. I think he's a real unsung hero. Eric Clapton once cited Otis Rush as one of his biggest influences and there's quite a similarity. Actually, 'Jump Sister Bessie' isn't much of a song - if I was a purist I'd stick to his 'Double Trouble' or 'Cold Day In Hell'. Like Albert King, Rush plays guitar upside down, with the high-string nearest to him.

**T-Bone Walker -
'Two Bones And A Pick'**

You can track back through the Stones and the Beatles to Chuck Berry, and then go back even further to T-Bone Walker. He used to carry Blind Lemon Jefferson's guitar around for him in the 1920s and learned to play from him, with that wonderful blues style. In 'Two Bones And A Pick' there's a great guitar solo where he uses only the bottom two strings, pulling them with his thumb.

Muddy Waters - 'Rollin' Stone'

He's the father of it all, really - the spearhead of the Chicago blues. The track 'Rollin' Stone' puts everything into perspective - that's where the Stones nicked their name from. This is just him on his own, but he always had such great musicians around him, and commanded such great respect.

"...but there are so many others," Robbie protests as we reach 20. So honourable mentions must also go to (among dozens of names) BB King, Howlin' Wolf, Terry Reid, Duane Allman, Al Green, Frank Zappa, Captain Beethart (the album *Clear Spot*), XTC, the Blue Nile, the Kinks, the Stones, Sly & the Family Stone, Charlie Christian, Jeff Beck. "And my favourite single of all time was 'Something In The Air' by Thunderclap Newman.

"And I should have mentioned some older jazz stuff...Les Paul, Benny Goodman, Fats Waller...I have jazz records filed separately. My dad turned me on to all of this stuff when I was young. Even though he's not a musician if he *had* been one he'd have been really good.

"And I haven't yet mentioned any classical stuff! My mum plays the piano and was a major influence, especially in this direction. I'm a big impressionist fan: Delius, Debussy, Percy Grainger...

"In fact, I could go on forever, I could easily compile a Top 100, I'm worried that I've missed something out..."

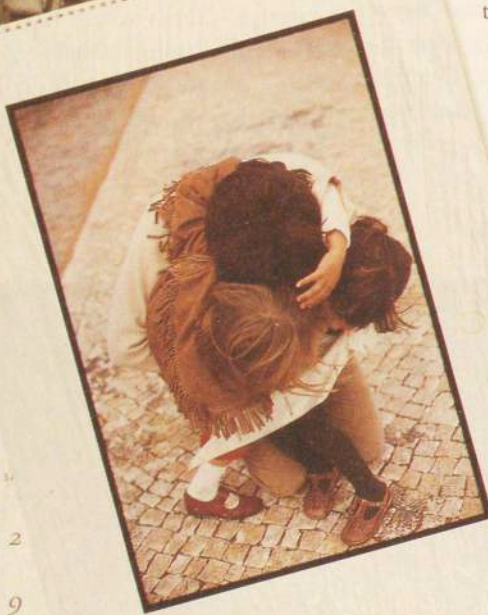


Linda McCartney's *IT'S 92* calendar



M A Y

MON	TUE	WED	THU	FRI	SAT
				1	2
4	5	6	7	8	9
11	12	13	14	15	16
18	19	20	21	22	23
25	26	27	28	29	30



Linda McCartney's *IT'S 92* calendar

For almost two decades, Linda has produced a diary or calendar featuring some aspect of her photography. What started out as a small-scale gift idea for friends and associates has grown to the point where a typical annual print-run exceeds 10,000 and the result is mailed not only to friends and associates but to music industry contacts and fans worldwide.

Ranging from a funky diary featuring Wings' 1974 Nashville trip, to this year's large-format production *IT'S 92*, many have been produced in support of causes close to Paul and Linda's hearts: in 1988 a calendar produced in association with the Council for the Protection of Rural England, with the focus on the English landscape; in 1989 a calendar in association with Lynx, the very effective action group campaigning to stop the fur trade; last year, featuring 12 pictures from her travels on the World Tour, the calendar was jointly published with Friends of the Earth.

Featuring a dozen evocative shots taken by Linda over the past 20 years the 1992 offering anticipates the dramatic changes that will effect every single European from the end of next year, when all existing trade restrictions are

lifted and so many non-trading barriers are dissolved.

Always a collectors' item, *IT'S 92* is available for a limited period only. Look out for details on the Club Offers sheet or contact the Fun Club.

IT'S 92

As Europeans link arms for 'Auld Lang Syne' this coming 31 December, it won't just be any old new year they're greeting, but landmark 1992. Long a harmony vocal specialist, Linda now anticipates harmonisation of a quite different nature, as Roger Huggett notes

AND IN THE GREEN CORNER

The McCartneys' recent purchase of 80 acres of Exmoor woodland at the request of the League Against Cruel Sports, to provide a haven for deer, was a necessary step against the widespread hunting in the area. Nonetheless, as Linda McCartney argues in this edition of *And In The Green Corner*, buying land is not the real solution to the problem

Why don't we *share* this planet with our fellow creatures in a kinder way, and let the Earth run more naturally? Deer are peaceful and beautiful and were here long before us. But no, some people want to destroy them. We have domain over animals (or so we think) so therefore we could and should look after them. Deer-hunting is nothing but an old-fashioned bloodthirsty way for red-nosed brandy-drinking chauvinistic men and women to socialise. It's not a healthy way to run a life, it's barbaric.

I don't even agree with the League Against Cruel Sports when it says that culling is necessary: I believe in select breeding, not select killing. We have sheep on our farm and we select breed - if we want a lot of sheep one year we put the ram to a lot of ewes. If we want less sheep we put it with fewer ewes. One can control what one breeds; if it's necessary, one can dart and castrate deer when they're young and let them go back into life, and my vet tells me that the hinds (or girls) could be given long-term contraceptive pills. This is the way to keep the numbers down. The stalking and killing of wild animals in their natural habitat, in remote areas, is particularly indefensible.

One the one hand hunters are saying that if they don't kill them, deer will die out, on the other they say that deer cause damage and so must be killed. It's contradictory, hypocritical and unproven. For 22 years I've been living with deer that haven't been culled and we still have to mow the lawns and we

still have a full yield of crops. In my opinion it's pollution and destruction and greed that's taking over our world - and not our wildlife, which seems to be diminishing in front of our eyes. Let them live! And then if they do start to take over, let's re-think.

Now we hear that deer are starving. I wonder why! They've been fenced out of their natural habitat, the forestry, so where else can they go but stray onto arable land? And because farmers also don't want to share any of their land with them, they fence them out too. How can they survive?

Farmers could let deer eat on their land and be financially compensated, as damage is usually minimal. The laws have to change - governments presently subsidise very destructive farming and it's about time they stopped and instead gave grants for encouraging organic farming, wildlife areas and hedgerows. We still have very old-fashioned thinking: giving grants for things that are destroying us. It's pure greed, and we're poisoning the planet at the same time.

We must strive for a better world. This Earth could be heaven and we have the ability to make it so. We should teach quality of life, friendship and self-containment to our children, and greed should be considered a bad rather than a good thing. People have to change if we want to save this world, and the only way for this world to change is for each individual to change.

LINDA MCCARTNEY

WRITE AWAY

Your chance to get
questions answered

Q

How soon will the *Liverpool Oratorio* score be available for sale? I want to learn some of the arias but understand that it may be available only as a rental to orchestras, for performance only.

Mary Keesling, Lutz, USA

According to Faber Music, the company responsible for the printed score, the piano/vocal folio will go on sale to the public in late-January in the UK, USA and some other territories, available from the usual outlets. In case of any difficulty obtaining a copy in the USA, contact the distributor, Hal Leonard Publishing Corp, 7777 West Bluemound Road, PO Box 13819, Milwaukee, WI 53213. The full score, as you say, will be available only for hire to orchestras.

Q

A friend told me that, during the World Tour, the last instrumental song you could hear in arenas before Richard Lester's short film was an unreleased Paul McCartney composition. Can you supply any information?

Jan-Lees Ter Brugge, Hilversum, Holland

The last song was not Paul's but four others in the audience warm-up tape were, and one of them is indeed unissued. In response to several similar requests for information, here's a list of all the audio material played to accompany the act of audience seat-settling. 'Courtly Dances' by the Julian Bream Consort (one of Paul's *Desert Island Discs*), 'Danca' by Carlos Paredes, 'Church Mice' by Paul McCartney (one of a number of as yet unreleased minimalist recordings Paul has made in

recent years), 'Gymponedies I' by John Ogdon, 'On The Leopard Altar' by Daniel Lentz, 'Love In The Open Air' by the George Martin Orchestra (Paul's main theme for *The Family Way*), 'Singalong Junk' by Paul McCartney, 'Flamingo' by Duke Ellington, 'After You've Gone' by Django Reinhardt, 'Is It Love?' by Daniel Lentz, 'Ou Est Le Soleil?' by Paul McCartney and 'Slaughter On Tenth Avenue' by Jimmy Smith.

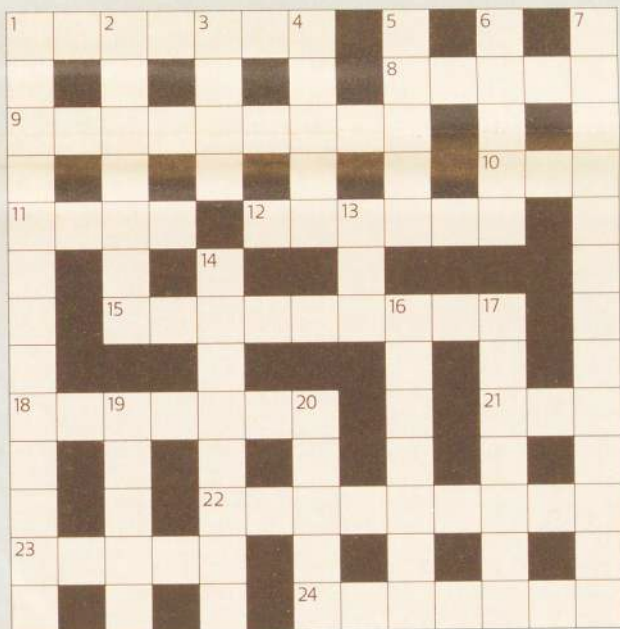
Well it wasn't exactly a duet, in fact Paul didn't play on the album. (Called *Mr Money* - for Zoot is definitely a "he"! - it was issued in 1980, though is no longer available.) But he did commission and finance it, Zoot being a friendly face from the 1960s London blues and club scene and also an occasional actor. And he also got together with Zoot to conceive the sleeve design. It's actually a fine record, and the single 'Your Feet Too Big', the old Fats Waller song, was an airplay hit in Britain.

Q

I've spent years looking for a record and I don't even know if it exists - an album of Paul duetting with a singer (?) called Zoot Money. (I also don't know if Zoot is a she or a he!) Can you please kindly help? Gerd Rau, Dortmund, Germany

IF YOU HAVE A QUERY THAT YOU'D LIKE ANSWERED, SEND IT ALONG TO CLUB SANDWICH, PO BOX 110, WESTCLIFF, ESSEX, SS0 8NW, ENGLAND. PLEASE MARK YOUR POSTCARD OR ENVELOPE 'WRITE AWAY' IN THE TOP-LEFT CORNER. WE CANNOT RESPOND OUTSIDE OF THIS COLUMN.

CHRISTMAS CROSSWORD



ACROSS

- 1 Explosive thing on the Christmas table? (7)
- 8 Farewell (5)
- 9 Pop music, a blend of R&B and C&W (4-1-4)
- 10 '___ My Loving' (3)
- 11 Taken from the drinks cabinet, it makes a splash (4)
- 12 The more important surfaces of gramophone records? (1-5)
- 15 Breed of American horse much favoured by Paul and Linda (9)
- 18 River of Ireland (7)
- 21 'Band On The ___' (3)
- 22 Was a knowledge of this subject required to make *Venus And Mars*? (9)
- 23 "___ can't buy me love" (5)
- 24 More popular name for a Scottish Terrier (7)

DOWN

- 1 "Really having a wonderful" (13)
- 2 Department of Greece (capital Tripolis) (7)
- 3 6 down or Wenceslas, for example (4)
- 4 Tops of buildings (5)
- 5 Dish of raw vegetables (5)
- 6 Gold sovereign? (5)
- 7 Scottish promontory made famous by Wings (4,2,7)
- 13 An artificial language (3)
- 14 Times when schools, for example, are made available for public inspection (4,4)
- 16 Golden-coloured sweet sherry (7)
- 17 JFK, for example (7)
- 19 Bond was a special one (5)
- 20 Paper money for musical symbols? (5)

ANSWERS
TO
CROSSWORD
IN
C559

FLYING TO MY HOME
EASTWARDS GECKO
L T S M C H C A R
VIEW MINOR FAST
I R I N T S H
S I D E D R U M M O R S E L
P A A S N R P I
R H Y T H M P E A R M A I N
E O S X Y G R
S O L O F E A T S O H I O
L E B T Y G E A
E N N U I O V E R A C T E D
Y T R F A R T
N O R D O F F R O B B I N S



PHOTO: GUNTER ZINT

COMING UP . . .

DECEMBER

- Band rehearsals / recording
- (9th) *Liverpool Oratorio* laserdisc released in UK
- (14th) *Liverpool Oratorio* performance in Derry City, Ireland

- (14th) *Liverpool Oratorio* special programme on BBC Radio 2 and premiere film on Channel 4
- (18th) *Get Back* video released in USA
- Christmas holidays

JANUARY - FEBRUARY

- Band rehearsals / recording

MARCH

- Band rehearsals / recording
- . . . and your next *Club Sandwich*

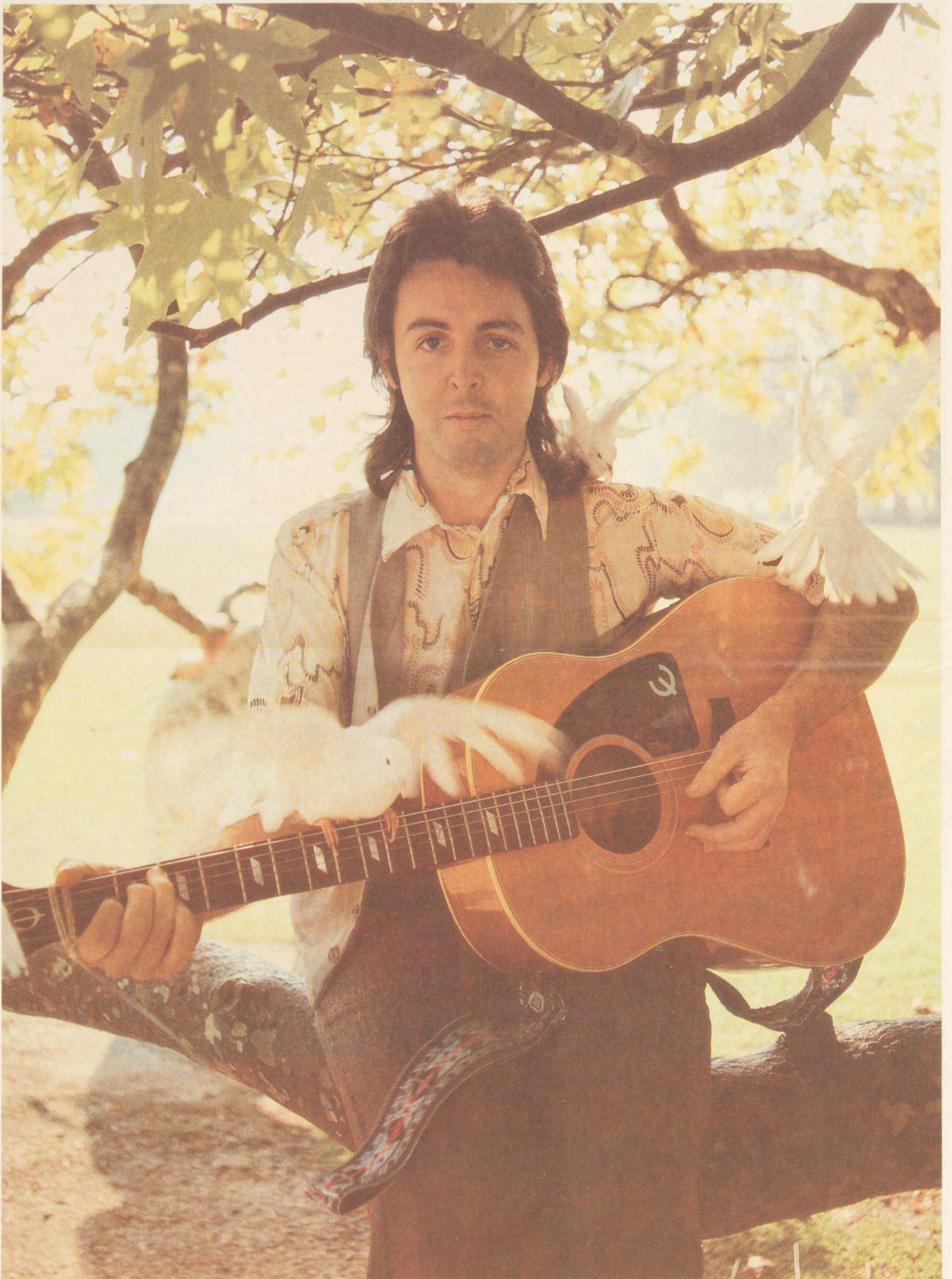


PHOTO: BARRY LATEGAN (1971)